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## NOTICE.

A NEW MUSICAL COMPOSITION will be presented to the Subscribers of the *MUSICAL WORLD* with the last number of each month.

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### MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(Continued from page 35.)

MOVED by Antigone's appeal (and who could hear unmoved such eloquence as that with which her words are uttered?—each accent softened, yet enforced, each thought idealized, yet having its truth rendered more obvious by the musical accompaniment), the subservient Chorus (whose duty in the drama is, like that of a critic in the arts, to censure everything, and, doing nothing, stand exempt from censure; proving—what need of proof?—how it is easier to judge of others' actions than to act ourselves), relent in their severity against the wanderer and his daughter, and assure them of the monarch's kind reception, when he shall arrive.

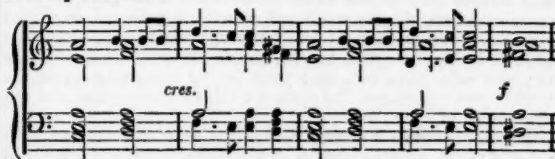
A short, but a most exquisite fragment of soft music introduces Ismene, the other daughter of the exiled king. It is a wonderful faculty of art, thus, with a single thought, a thought how transient! to conjure up a whole train of feelings, of loving, gentle, exquisitely feminine, filial duty.

The heartfelt welcome of her father and her sister cordially received, Ismene hastens to explain the anxious errand that has brought her. Impatient of the regency of Creon, their mother's brother, the sons of Œdipus have risen to assert the royal power in Thebes; but, in contention as to which of them should hold it, Eteocles, the younger, has prevailed, and Polynices, exiled, seeks in Argos such support as will empower him to reclaim his rights. Creon, supporting the younger brother's usurpation, comes to seek Œdipus. The Delphic Oracle has told that where his ashes rest that state must prosper, and Creon purposes to lead him back to Thebes, in order to propitiate the fortunes of the cause he serves. Ismene is here to warn her father of Creon's approach. Indignant at the wrongs he has endured, Œdipus curses the state, and curses his sons, who drove him forth a helpless outcast, depending on his daughters' love alone, not only for the sense of sight which he has lost, but for the means of life and for support to his feeble steps. He knows the destiny connected with his death, and he offers to Athens that succour which he denies his native land, claiming alone the present protection of the Coloniate elders and of the awful powers whose precincts they guard. The Chorus describe the ceremonial libations exacted by the virgin goddesses of the sacred grove, and Ismene goes to fulfil the rites necessary to obtain their sanction of the fugitives' presence.

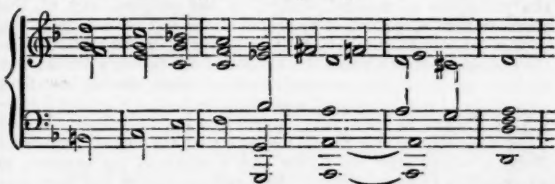
## II.

THE music is now resumed. This piece is, still more than the preceding, composed of declamatory dialogue. The dialogue is of even a more agitated and excited character than in the previous scene, and the music is, accordingly, still more broken in its effect; but, proving the utmost mastery in the composer, it is not less regular in its construction.

The first Strophe commences with the Chorus, unwilling to tear open again the wounds of his heart, urging a question upon Œdipus with reluctant courtesy. The deferential tone of the music is here admirably to the purpose, and the gradual ascent of the vocal phrases expresses the interrogative form of speech in so successful a manner as is most rarely attained in noted declamation. This expression is continued in the orchestra for the reply of Œdipus, which answers question by question, demanding what they would ask. They seek to know the nature of his terrible misfortune, and the more definite character of their response, and the keen sympathy which it implies, are rendered in this very poignant passage, in which the interrogative form, difficult indeed to maintain in musical phraseology, is still preserved:—



He claims, by the right of a guest, that they forbear to urge him; but they urge him the more, pressing that, as they honour his wish, he should concede to theirs—which kindly importunity is conveyed in this very beautiful passage:



It must be understood that the several voices of the Chorus enter successively in this, while the orchestra sustains the harmony, the last voices being brought in with the double-basses upon the inverted chord of E flat, which makes the truly exquisite modulation from the key of F, at the end of the second bar. We must notice also the peculiar effect of the transient F sharp, which single note has in it the deepest meaning. Encouragement and hope, hope rather implied than felt, and the respectful sympathy with sorrow are here embodied, and we must feel no less the musical beauty than the poetical expression of the phrase I have quoted.

We are thus brought back to the key of D minor, in which the piece commences, and so the opening subject is resumed for the Antistrophe. This is set to a repetition of the music of the Strophe, with such considerable modifications as are exacted by the declamation and the accentuation of the words. Œdipus answers that he has borne the worst of ills, but calls the gods to

witness that he has been the unwilling, the unconscious agent of fate. His words are accompanied, a note to a syllable, by the phrases before assigned to the Chorus. The emphatic enunciation thus induced gives great earnestness to his speech, and the deferential reluctance expressed by the music is quite pertinent to the feeling with which he may be supposed to utter it. The questions of the Chorus are renewed to the same phrases as before most speakingly rendered their interrogatories. *Œdipus*, by the destruction of the Sphinx, had rendered a signal service to the Thebans, for which they rewarded him with their crown; but they also imposed upon him the marriage with *Jocasta*, of the guilt of which he was then unconscious. The first passage quoted above, greatly enforced in its effect by some changes in the instrumentation, and by an alteration of the concluding phrase, renders, very powerfully, the appalled expression of the choral exclamation, "Ascendest thou, as we heard, thy mother's polluted bed?" I must remark, especially, upon the peculiar poignancy with which the last three words are given, rendering this a point of the highest dramatic character. The Chorus extort from *Œdipus*, anguish-tongued, the admission that his sister-daughters are the offspring of this fatal marriage.

The second Strophe is marked by a change of movement. Becoming more and more excited by his fearful relation, the chorus urge *Œdipus* still further. His answer, rendered in the English version, "My woes are numberless, around my heart they cling!" is accompanied by a tremolo passage for the violins, the notes of which are sustained with them in unison by the clarionets, while the horns, at a wide interval from the acuter instruments, hold a pedal note. The singular transparency of this instrumentation would make the passage sufficiently prominent; but, the interest of the progressions, the harmony changing with every syllable of the speaker, and the living eloquence with which they endure the words, constitute the true beauty of the idea, of which the orchestral treatment is the colouring. The involuntary shuddering, the sense of cold that shivers through our whole frame when acute grief, or even its recollection, pierces our heart, as with a poisoned dart that spreads its venom, thought-quick, through our nature,—you who have felt this, recognise it with me in the passage now before us; you who have not, cast your loving sympathy upon the world; you have a grief to spare for others, having made no sad experience of your own.

The Antistrophe is again a recapitulation of the music appropriated to the relative portion of the poem. *Œdipus* is asked if he be not also guilty of his father's murder. His exclamation, "Ah, why do ye make the scar again a wound!" is set to the same passage that so beautifully illustrates his former ejaculation of anguish. This is now given, however, in fulfilment of the principles of musical design, in the original key of the piece—whereas, before, it appeared in the key of A minor, the fifth of the original tonic. *Œdipus*, living again his sufferings in their recital, owns himself the author of his father's death; but declares his moral innocence of the deed—since, having been first attacked and not knowing his assailant to be the king, not knowing the king to be his father, he slew him in self defence. It had been foretold, by the Delphic oracle, that the son of *Laius* and *Jocasta* would slay his father and would wed his mother; to avert which terrible destiny, the new-born infant had been conveyed to a strange land. Ignorant of his country and his parentage, *Œdipus*, the involuntary agent of the Gods, returned to Thebes to accomplish his fate.

It appears that by the arbitrary discretion of the composer, this and the other dialogue scenes are arranged in the form (analogous with that of the Odes) of Strophe and Antistrophe, by means of which, especially, the musical unity is preserved, and coherence of form and regularity of design are maintained, in the setting of passages that would seem to exact a treatment of the most free and fantasiasal character—such as is employed in those impassioned recitatives, those marvellous masterpieces of dramatic power, of *Handel* and of *Mozart*. I have before remarked upon the peculiar pertinency to the subject of this rigid observance of the unities of our art in *Mendelssohn's* illustration. And, now that we have examined, phrase by phrase, the manner in which this principle is carried out, we are, I think, in

a condition to do justice, in our estimation of it, to the admirable ingenuity with which the composer has appropriated the text of the poem to the exigencies of his design, by finding parallelisms of expression in inconsequent passages, the purport of which not only submits to, but is very powerfully heightened and enforced by a repetition or a modification of the same musical phrases, and thus making one idea of *Sophocles*, metaphorically as it were, to reflect upon and illustrate another. In this way, the reserve with which the Chorus at first urge their inquiries upon *Œdipus* is shown to influence him, and justifying his own jealousy of his misfortunes, and supporting that respect for his sorrows which showing him that they should be proper to himself, and not common to the world, prompts him to secrete them. Again, the anticipation of the passage in which they, warming in his confidence, growing familiar with his woes, losing the diffidence imposed by his reserve, definitely demand, if the report be true that he consummated the fatal marriage—the anticipation of this passage, when they first press him to reveal the nature of his corroding, acute, mysterious grief—implies that inner foreboding of an unexpressed evil—the darkness of the soul that precedes the thunderbolt—which many a heart has proved and many a poet has acknowledged. Further, the chilling agony that forces from the grief-endowed exile the ejaculation, "My woes are numberless!" runs through his sense anew, intensified into a freezing horror, when the thought that the blood of *Laius* is upon his hands impels from him another cry of anguish. If to say thus much explains not my meaning, to become more prolix in words can be to add nothing to its clearness. Wherever the suggestion may take root it will yield a goodly flower, believe me. You, whose imagination is not fertile of such niceties, cast it away, sole worth of its worthlessness, and judge better, see deeper for yourselves.

Oh, for the convenience of a Greek Chorus! We are given to understand that the history of *Œdipus* is a household tale through all the countries he has traversed; little children are affrighted by it, we may well suppose, as a nurse's legend; the people gossip over it; and the nations shudder at its ominous import; even the senate, the censuring inactivities that compose the Chorus, who do not ill because they do not anything, whose very evil would ennoble them in the scale of humanity by establishing their responsibility,—even the senate, who, it may be, like other senates, are the last to feel what all the world perceives and acknowledges,—even the senate appear to be perfectly well aware of all the circumstances and all the details of the circumstances of the case; and yet, for the benefit of the public—the enlightened Athenian public of the time, and whatever other public succeeding ages may awaken to an interest in the story,—disinterestedly for the sake of all publics, past, present, and to come, the Chorus enter into a severe cross-examination of the agonised hero, to the end that the dramatist may be properly comprehended in his development of the action that is consequent upon this history. Then, by one of those wonderful coincidences that never were natural beyond the sphere of the dramatic art, but which are indigenous to the *Adelphi* melodrama as to the Greek tragedy, at the precise period—full-stop, complete point, or however your grammarians may denominate it—when *Œdipus* has said all that he can say to be interesting, and when the cross-examination could proceed no further without being tedious—at that particular instant *Theseus* arrives, to find the labyrinthine story traced to its termination, the monster of suspense that feeds upon our sensibilities slain; while the *Ariadne's* clue, the old woman's spell perhaps, that helped to the accomplishment which fortuitously releases the poet's muse from her fetters, is the critical perspicuity of the coloniate senate, who penetratively perceive that for them to admit their knowledge of a notoriety it is necessary for all the world to exclaim against the tardiness of such admission. Forgive me, O classics, that I, ignorant, trespass on your sacred places! That which is time-honored is I know a "favorite corn" with many a more refined, a wiser, and a better man than myself; and I, clumsy, come blundering in the hobnailed shoes of literary unsophistication to tread upon your prejudices and present no panacea for the pang my heaviness imposes; and I the while have, doubtless, crotchets of my own (I am not speaking techni-

cally), that may be to others' estimation as remote from reason, as much a cobweb investiture of the principles of art, as is the Chorus in the Greek tragedy.

Appended to this second piece of music is a symphony for the entrance of Theseus, which has all the breadth and dignity, the tranquil majesty, the smiling power, that betoken the friendly aspect of the great monarch of a mighty and a peaceful people.

G. A. MACFARREN.

(To be continued.)

### HECTOR BERLIOZ.

M. HECTOR BERLIOZ corrects an error which has been circulated in some of the papers relative to himself, in the following letter addressed to the director of the *Revue et Gazette Musicale de Paris*:—

"MY DEAR BRANDUS,—Several of the Paris papers announce my approaching departure for some town in Germany, where, according to them, I have been lately appointed *maître-de-chapelle*. I can easily imagine what a cruel blow my definite absence from France would be to a great many persons, and how difficult a task they would find it to believe and put into circulation so important a piece of news.

"I should, therefore, be extremely delighted were it in my power flatly to contradict it, by saying, with the hero of a celebrated drama—

"Je te reste, France chérie, rassure toi!"

Respect for truth, however, obliges me to rectify a slight error in the report now current. The fact is, *I am going to leave France some day or other, in a few years; but the orchestra confided to my direction is not in Germany; and, since everything becomes known, sooner or later, in this diabolical city of Paris, I may as well tell you at once the place of my future residence. I am appointed director-general of the concerts of the Queen of the Ovas in Madagascar. Her Ovaish Majesty's orchestra is composed of very distinguished Malay artists, and a few Malgachees of the highest talent. They do not, it is true, like white men, and I should, consequently, have had, at first, to suffer a great deal in my new home, had not so many friends in Europe taken such trouble to paint me as black as possible. I hope, therefore, that I shall be thoroughly bronzed against the ill-will of my future comrades when I come among them. Meanwhile, be kind enough to inform your readers that I shall continue to reside in Paris as much as I can, and to go to the theatres as little as I can, although I certainly shall go sometimes, and perform my duty as critic as much as ever—in fact more than ever. I am determined before I go to have my fling in the way of criticisms, since there are no papers in Madagascar.*

"Believe me, etc.,

"H. BERLIOZ,

"Librarian of the Conservatoire."

We congratulate Hector Berlioz on his appointment. He will doubtless find some new and curious instruments to add to his already unprecedented scores.

QUARTET CONCERTS, CROSBY HALL.—The second of Mr. Dando's annual series of six, took place on Monday. Miss Helen Taylor was the vocalist, and Mr. William Dorrell was at the pianoforte. We were too late for Haydn's quartet (No. 19), as also for Cimarosa's "Deh parlate." Beethoven's pianoforte trio (No. 2 of Op. 1) was a special feature in the concert, and was finely executed. Spohr's quartet in E minor (No. 45) was also well played. Mendelssohn's magnificent quartet in E flat (his last and one of his most celebrated) had full justice done to it in the performance. Mr. Dorrell played a selection of pianoforte pieces, of which R. Schumann's (No. 4) was the most sentimental, Macfarren's "Welcome" the most sparkling, and Potter's "Etude," from Op. 15, the most difficult and showy. Miss Helen Taylor sang two songs in the second act—Marras' "S'io fossi un angelo," and Molique's "If o'er the boundless sky."

MISS ADELA MERLET was married on Tuesday last to Monsieur A. Caron, of Rouen, France. She will abandon the musical profession.

### THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)\*

#### CHAPTER V.

1769-1771.

MOZART had now visited Munich, Vienna, Paris, London, Holland and Switzerland, but never having been in Italy, had seen nothing. At that period, it was absolutely necessary for every composer to make a journey to Italy, while, at the present day, it depends altogether upon his taste and the amount of curiosity he may happen to possess. Then, too, Italy gave the tone in all works of art, and especially in music, to the whole world. It was there this daughter of Heaven was born upon the altars of Christianity, and, under their creative influence, was developed in the twofold character of melody and harmony, as unknown to the old and profane world as, in our times, to all non-Christian nations. For a while the Belgians took the lead, but, in the middle of the sixteenth century, the Italians went beyond them, thanks to Palestrina, from whose works we may date the origin of music, formed to captivate both heart and ear, and which was substituted for the Greek theories and combinations only calculated for reflection and the senses, though often genial and profound. Opera, which also soon afterwards had to thank Italy for its birth and the state of perfection it attained, tended to consolidate the musical superiority of that nation. France and England alone made any pretensions to a national lyric theatre. But what a theatre! in France nothing was to be heard but Lully and Rameau, Rameau and Lully, melancholy psalmody, and insipid cadences executed by grating voices incapable of screeching loud enough for their auditors, whose ears were of horn;† in England nothing more than a few national melodies. The rest of Europe was acquainted with no opera but the Italian. A great number of eminent Italian dramatic composers followed one another, generation after generation, as regularly as ordinary men. Numerous conservatories, fostering talent of every description, supplied the whole world with *maestri* and singers. There it was that the singers destined for the Papal chapel, and so renowned for a pure and masterly execution, unequalled in the world, were educated. Under the dome of St. Peter were preserved the manuscript treasures of the elder masters, which were not shown to any one, at which the uninitiated were forbidden even to look, and which were only performed once a year—in Passion Week.‡

I have already said that the triumphs of Italian operatic composers entirely threw into the shade all that either equalled or surpassed them in merit. The barbarians, who had snatched from Italy the empire of the world, were now beginning to dispute her superiority in music. They had already shewn what they could do, in the persons of Handel, Bach, Gluck, and Haydn. The world, however, had not yet spoken out in favour of men for whom so long a future was in store, but clung to the heroes of the day who at that period were preferred in Europe. Handel's fame was shut in on all sides by the ocean. Sebastian Bach, the most unpopular of all masters of the style he especially preferred, —a style that from its very nature is inaccessible and leaves the great mass of the public unmoved—counted only a very small number of the initiated among his admirers. Europe scarcely knew his name. Gluck, a much greater celebrity

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† The expression of an Italian.

‡ They are now open to public inspection.



among his contemporaries than Bach, first gained his reputation in France; whither, however, he had not yet transplanted and naturalized the true musical tragedy which he created, and of which he gave the first specimen in Vienna in the year 1768. In fact, such was the opinion held by the critics of the age, that, even in France, where Gluck had some perfectly fanatical disciples, people looked on at the contest between himself and Piccini, without daring to say which of the two would carry off the victory. In both camps was the *Te Deum* performed, and we must not conceal the fact that the most influential votes were given in favour of Piccini! I am, however, of opinion that another and very natural cause had the greatest share in weakening the blow which Gluck's works were destined, sooner or later, to give the old Italian school. *Dilettanti* interest themselves much more for the music than for the drama, and, at all times, have been more capable of criticising the performance than the composition of an opera. Gluck employed German or French singers; and the difference between them and the Italian artists, whose talents often gave weight to the mediocre music of their composers, must have appeared extremely great. At that time, the Italians alone knew how to sing. We must not, therefore, be astounded, that, long before and very long after Gluck, amateurs invariably asserted throughout Europe, that beyond the pale of Italian music there was no salvation.

Joseph Haydn, the predecessor as well as the most famous successor of our hero, might, without doubt, be reckoned the greatest instrumental composer in the world up to the year 1768, the period which our narration has now reached. When, however, we recollect that in Haydn's day instrumental music, in all that regards its loftier signification, was still in its infancy, this is not saying much. We must not overlook the fact that, in Haydn's countless productions, there are two totally different epochs. For the moment, our business is only with the Haydn before Mozart, the composer of the first quartets and the first symphonies, which are no longer played, essays, however worthy of admiration in their time, by no means precluding the belief that the symphony would eventually take its place side by side with the opera.

Between this Haydn and the author of the *Creation*, there was, as we see, a great gulf. It was necessary that the way leading from one to the other should traverse the classical period of Mozart.

To conclude: the great composers above mentioned as well as some few other very clever artists, esteemed even at the present day, were scattered throughout Germany, and exercised only a very limited influence, for which they had to thank their genius alone, and which required the more time to develop, since it had to begin by effecting a total change in men's views and a still more decided reform in the art of musical composition. In Italy, on the contrary, the musical world formed a serried phalanx, a compact and homogeneous mass, agreed as to its principles, intolerant, and swamping everything, sending its apostles and missionaries to all quarters of the globe, and causing its doctrines to be promulgated with irresistible superiority and power, inasmuch as it possessed the monopoly of song. From this rapid glance at the position of the musical world about the year 1769, our readers will instantly understand why musicians from all parts of Europe flocked to Italy. They were all certain of being received as by a common mother. She sometimes even preferred foreigners to the most celebrated of her own children, felt pride in their triumphs and affectionately adopted them; but this, naturally, was only when they

came to learn and not to teach, and after they had sufficiently profited by their studies to compose in the purest Italian style. Handel and Gluck were among those who had gained their knightly spurs in Italy, and, like all the rest, paid her their first tribute of imitation, the most flattering mark of respect that could be shown her, but which, it is true, she sternly demanded. Woe to the musician who should have endeavoured to maintain barbarous, which meant foreign, doctrines. Like poor Jomelli, he would have been hunted to death with anathemas and hisses. But what honied words, what kindness, what laurels and triumphs, on the other hand, awaited those tractable disciples who remained steady to their musical orthodoxy. What flattering and honourable epithets recompensed the foreigners who had the honour of obtaining letters of naturalization. "Hasse, il caro Sassone," "Amadeo Mozart, il cavaliere filarmonico!" Was not this honour calculated to outweigh every other consideration in the mind of a musician?

At a subsequent period, our hero gave his adopted mother cause to regret bitterly the affection she had shown him in his childhood, but which, at the moment we refer to, it was his business to gain. Leopold Mozart had long entertained the idea of making a journey to Italy in order to complete his son's education and fix his reputation upon a solid and lasting basis. Father and son returned, therefore, to Salzburg, plunged up to the ears into the study of counterpoint and the Italian language, and, finally, at the expiration of a year spent in retirement—when they thought themselves sufficiently prepared to appear before the supreme court in Bologna, of which Father Martini was president—resolved to set out. This time, Mozart's mother and sister remained behind. Before his departure, Wolfgang was appointed *concertmeister* in the archiepiscopal orchestra, which shows that even then he must have played the violin tolerably well. We shall speak, at some future time, of the salary he received.

We pass over the particulars of their progress during this first journey in Italy, which lasted eighteen months. Were we to reiterate results and manifestations of astonishment, such as we have already described, we should impart to our narrative an amount of monotony for which the details could not compensate. Travelling artists, wherever they go, do pretty much the same things. Visits, invitations, musical evenings, arrangement of concerts, distribution of tickets, acknowledgment of presents, and pocketing of good or bad receipts—these are the axes round which their whole existence revolves in a circle ending at the gates of one city to recommence at those of the next. The only difference consists in the names of places and individuals. The journey of which we are now speaking forms certainly an exception, and is of the highest interest, but simply because the traveller himself was an exception and stood completely alone. This, however, is another reason why we should only mention interesting details and characteristic actions, disclosing facts without precedent or example, peculiar to the history of Mozart, foreign to that of *virtuosi* in general, and opening to view a new and unexplored country.

The Italians are very extravagant in the manifestation of enthusiasm, which, with them, proceeds from the heart. Never before had our hero experienced so genuine a welcome, so unanimous a feeling of good-will, so instant a recognition and such a succession of friends and patrons, coming forward so spontaneously, and appearing to have no other business to transact but his, in every town he visited.

Scarcely had Mozart set foot on Italian ground, when

he received that acknowledgment of his talent so obstinately denied him in Vienna. The manager of the theatre at Milan immediately ordered him to write an opera for production during the next Carnival. As our *maestro* had still, however, seven or eight months at his disposal, he employed them in visiting the capitals of the peninsula, proceeding first to Bologna, the residence of the most learned contrapuntists, at the head of whom was the famous Father Martini, the musical oracle of his day. At Parma, our travellers made the acquaintance of Signora Agujari or Ajugari, surnamed Bastardella. They had heard of this vocal prodigy, without altogether believing what they heard; the Signora, however, invited them to dinner, and politely seized the opportunity of dispelling their doubts. She sang various airs, several passages of which Wolfgang communicated in a letter to Nannerl. I should not be forgiven were I to withhold this fragment from the curiosity of my readers, and especially of such of my lady readers as sing. I, therefore, give it as it was preserved by Mozart:—



In all probability, such another voice as this, both in the upper and lower registers, never existed in the world. It reached, as we see, a whole octave above the compass of the *soprano*. The notes of this high octave, says Leopold Mozart, were somewhat weaker than the others, but sounded like an organ, soft and beautiful.

The Areopagus which awaited our hero was, like that of Athens, inaccessible to the seductive voice of persuasion. Not the dazzling powers of perfect virtuosoship, the talent of extempore playing, nor the most admirable readiness in reading scores, was sufficient to satisfy these severe judges, whose jurisdiction began where that of the public necessarily ended. Mozart had, therefore, no reason to complain that he was treated like a mere scholar by those who examined him. On the contrary, they seemed to say, "You announce yourself as a prodigy, and we are well aware that you play the piano-forte well, that you extemporise by no means badly, and that you can read music with tolerable quickness. It is even reported that you are about to write an opera for the theatre in Milan. This is a great deal for one of your age, but it only concerns the public, with whom we have nothing to do. As you choose to appear before our tribunal, you must not feel

affronted if we require you to justify, by proofs which come within our jurisdiction, your claim to be considered a prodigy." Hereupon an anthem was given him from the antiphonarium, to set for four voices. Mozart accomplished the task in so masterly a manner and in so short a time that he gained the greatest applause from his judges, and made old Father Martini his friend for ever. A few months afterwards, he was unanimously elected a member of the Philharmonic Society.

In Bologna, Wolfgang made the acquaintance of a celebrated singer, the Chevalier Broschi, surnamed Farinelli, from whom he received an invitation, and whose career and history were, in their way, as extraordinary as his talent. As a singer and physician, he cured the insanity of a monarch—Philip V., king of Spain; as a singer and prime minister, he ruled Spain with an amount of wisdom that did him honour: he procured pensions for his calumniators, and portioned the maiden who pretended that he—the poor *soprano*!—had made her a mother! At length, when the wind shifted at court, Farinelli resigned his power with as much calmness as he had manifested moderation while he possessed it, returned with an immense fortune to the land of his birth, and took up his residence in a magnificent villa, which he had built in the vicinity of Bologna. It was he who urged Father Martini to write a history of music, and furnished him with the means, by making him a present of a musical library—the most extensive in Europe. It contained 7000 printed works and 300 manuscripts, which had been collected at Farinelli's own cost.

There is something touching in the meeting of two such persons as Farinelli and Mozart, each the most eminent representative of the art he professed. They came together like the twilight of evening and the rosy hues of dawn, on a mild summer's night; the one scarcely a youth; the other already at the decline of a career of which literature is proud, and in which music, the drama, and even politics claim an honourable share, in the possession of the gifts of fortune, loaded with distinctions of every description, and enjoying the *otium cum dignitate*, which in all respects he amply merited.

(To be continued.)

**LINDPAINTNER.**—This famous conductor and composer has been re-engaged by Dr. Wylde for the forthcoming concerts of the New Philharmonic Society. Herr Lindpaintner is expected to arrive in London on the 19th of March. In securing the services of this eminent musician the society has displayed a sagacity not unusual to its system of management.

**THE ENGLISH OPERA.**—We have just been informed that Mr. Case has signed an agreement with Mr. Allcroft for the Lyceum; so that, after all, there is a probability we shall have an English opera this season. Mr. Case takes with him to the Lyceum, as we learn, the entire operative force he had engaged for Drury Lane. In the meanwhile, he does not forego his right to Drury Lane, but continues to prosecute his claim by legal means. Mr. and Mrs. Sims Reeves will arrive in town next week, when everything will be definitively arranged.

**ORIGIN OF THE "LADY OF LYONS."**—Mr. Macready had just undertaken the management of Covent Garden, with the design of restoring the English Dramas. One evening, the manager said to Bulwer, "Oh! if I could get a play like the *Honeymoon*!" In less than a fortnight from that evening, the *Lady of Lyons* was written, and in Mr. Macready's hands. The play was produced without the name of the author. On the first night of its performance, Bulwer was speaking in the House of Commons, and entered the theatre just in time to see the curtain drop amidst the rapturous applause of the audience.—*Dublin Commercial Journal and Family Herald*.

## MENDELSSOHN.

(Continued from No. 1.)

LUDWIG BERGER, then, had planted the youthful sapling; Zelter had dug about and fenced it against the adverse wind and storm, which, if they raged against it, seemed only to make the roots strike deeper. But another was wanted, one who, like a head gardener, should protect the tender buds from blight and frost, and present the first fruits of such a tree to the anxious world. In the year 1824, Moscheles was prevailed upon to accept this responsible office. I cannot refrain from paying my humble tribute of praise to one who, to this day, is honoured among the circle of the best and greatest musicians of the time, though such a tribute is comparatively worthless at my hands, when I remember that Felix himself constantly acknowledged his obligations to him. Moscheles has allowed me to quote from his own diary some characteristic remarks on Mendelssohn. "In the autumn of 1824, I gave my first concerts in Berlin. I then became acquainted with Mendelssohn's family, and soon my visits ripened into intimacy. As I called every day at the house, I soon learned to know and love their wonderful boy Felix. At this time, his youthful studies were a safe guarantee of a splendid future. His parents repeatedly asked me to give him lessons on the pianoforte, and, although his earlier master, Ludwig Berger, had agreed to the proposal, I hesitated at first to undertake so serious a charge, and to direct so decided a genius, thinking I might possibly cause him to go astray from a path which his own intuitive power might have pointed out to him as the one he should walk in. But father and mother grew importunate; I gave in, and commenced a course of lessons forthwith. Felix played at that time anything I myself could execute, and mastered, with wonderful rapidity, all such improvements as I could suggest. My concerto in E major, he played from the manuscript almost at first sight; and I remember how admirably he rendered the *Sonata Melancolique*." These papers of Moscheles go on to show us an interesting view of the domestic life of the Mendelssohns, whose house was the constant resort of the best musicians of the place. On the 14th of November in the same year, we read of Moscheles, accepting an invitation to a party given in honour of Fanny Mendelssohn's birthday. A symphony by her brother Felix was first given, followed by Mozart's concerto in C minor, and a pianoforte duet, played by the author and his sister. Zelter, and several members of the Royal Chapel choir, were present. Another performance took place on the 28th of the same month, when Mendelssohn's symphony in D major,\* his quartet in C minor, and a concerto of Sebastian Bach's, made up the programme. On the 5th of December, the anniversary of Mozart's funeral was solemnized, the Privy Councillor (Geheimrath), Crelle, delivered an oration, and the requiem was afterwards given entirely, Mendelssohn himself accompanying on the pianoforte. On the 12th of December, Felix assisted in his own quartet in F minor, and Moscheles in the now celebrated "Hommage à Handel." On the following day, Moscheles presented him with an "Allegro di bravura," which he played at first sight.

\* The translator makes it "symphony in D sharp." Now such a key would not be likely to be used, and in all probability D *dur* (D major) is intended. Of this symphony, however (unless it should be the famous "Reformation Symphony," so ill-advisedly suppressed), we have no information. How interesting would it be to the lovers of Mendelssohn's genius, if the MS. still exists, to see the work in print.—Ed.

Soon after this month, if I mistake not, Moscheles left for England, but we find him again at Berlin on the 14th of November, 1826. The 19th of this month must be marked as a red letter day in the period of Mendelssohn's career of which we are now treating. For the first time he produced the overture to *A Midsummer Night's Dream* as a duet for the pianoforte. His sister assisted him in the trial of a work which bore the unmistakeable marks of genius, and helped as much as any one composition to give him an enduring name. On the 23rd of November, Moscheles published the first number of his *Studies*, and, about the same time, a symphony of Mendelssohn's appeared, in which the leading idea was expressed by trumpet accompaniments. This was followed by a capriccio, to which, in a jovial spirit, he gave the name of "Absurdité." We shall offer no apology for details, dry and uninteresting as they may appear to the ordinary reader. The lives of great men are doubly valuable to the world they leave behind them, if their just celebrity, which is patent to all, be not marred by the recollection of moral and domestic duty forgotten and abandoned in the pursuit of fame. The great musician is, after all, scarce worthy the name of artist, if his powers be mainly directed to the achievement of popularity at the expense and sacrifice of a genuine love of his art, which should not yield to the caprice and questionable judgment of would-be critics and connoisseurs. It is that disinterested love of the beautiful and good that actuated Mendelssohn in his short and brilliant career, that elasticity of mind which raised him above prejudices so common to the ordinary run of artists, which claim for their owner so high a place in the ranks of the greatest men of the present day; and the smallest facts connected with such an artist are not to be passed over as unimportant, if they help to form a more complete picture of the man.

It will be seen from the short extracts of Moscheles' diary that the musical world found a genial atmosphere in the house of Mendelssohn's parents. This must have materially aided the progress and activity of Felix, who so often enriched the programme with his own compositions; and it is but fair to add that the influence of Moscheles at this time, his judicious training and encouragement, contributed in no small degree to the elegance and *aplomb* of Felix's playing, which were his peculiar gifts and rewards for early availing himself of Moscheles' tuition. But the master soon changed into the close friend; age and experience of the world were generously devoted to furthering the fame of one hitherto little known, save among a select few in his own country; and it was Moscheles who first introduced Felix to a discerning public, by persuading him to come to London. It has been said with truth that Germany did not acknowledge the greatness of her son, until England had first welcomed him and sounded his praises. I am sure that before this time, he was not recognised as anything extraordinary, either in Hamburg, where he was born, or in Berlin, the scene of his later triumphs. It is difficult to suggest reasons and excuses for Germany's being so dull of hearing. Beethoven, the intellectual giant, the Michael Angelo of music, was still alive; the author of *Der Freischütz* was in the full blaze of celebrity. Were not these absorbing influences? We only throw it out by way of a suggestion. But this is certain, that Moscheles warmly encouraged his pupil, whose courage never failed him under the cheering auspices of his friend, and Felix never forgot the kind words spoken to him, then an ardent and youthful but comparatively unknown artist. "You were always" (he writes to Moscheles) "my hearty supporter and well wisher,



at a time, too, when the *Dii minorum gentium* used to make faces at me." It is almost needless for us to state that Felix was welcomed in England by his friend and master, and we shall find that their introduction to each other at Berlin laid the foundation of a firm friendship honourable to both.

In the earlier years of his manhood, Felix was not so absorbed in the study of his favourite pursuit as to deny himself the pleasures and recreations common to youths of his age and standing. As a lad of seventeen, he was known for his activity; he rode well, and was an excellent swimmer. We are now speaking of him in the year 1827, as a young student in the University of Berlin. Zelter gives amusing stories of Hegel, one of the lecturers of whose instruction Felix availed himself, but whose oddity and peculiar style formed an incessant subject of Mendelssohn's mimicry. In the February of this year, he conducted some of his latest compositions at Stettin; and shortly afterwards the members of the Berlin Academy entrusted him with the direction of Bach's *Passion Music*. It had originally been one of his studies under Zelter; but even allowing this previous insight into a work of such difficulty, we are not the less astonished at the fact of a young man of twenty conducting successfully this complicated music. The performance seems to have more than answered popular expectation, for it was repeated by general desire shortly afterwards. Moscheles advised the elder Mendelssohn to send his son abroad on the completion of his university studies; and Felix, after his college life in the spring of 1829, became gradually more independent of parental surveillance. Before, however, we follow the traveller on his journeys, let us take a brief glance at what has already passed, and we shall find that the number and excellence of his works up to this period amply testify his activity and progress. He had written three quartets, two sonatas, two symphonies, an overture, several operettas (among them *Die Hochzeit des Camacho*, which has been preserved), two volumes of songs, and, to crown all, the noble overtures to *A Midsummer Night's Dream* and *The Calm at Sea and Prosperous Voyage*. These last two works, we are told, were composed within a short time of each other. If it be true that he wrote the latter work, so exquisitely descriptive and powerful of its kind, before he had ever seen the sea, we must allow him a fancy as vivid as that of Schiller, who painted so faithfully the Alpine scenery in his *William Tell*, scenery which had been present only to the keen eye of his imagination.\* How intense is the anxiety of the crew at the protracted calm, followed by the joyous welcome of the breeze and safe return of the ship to harbour. We almost feel on board ourselves. To inflict a catalogue of Mendelssohn's other pieces on our readers would be unfair.† They will agree with us already that he worked zealously, and that versatile and productive are not lying epithets when attached to the name of this gifted composer.

(To be continued.)

\* Walter Scott, who in his *Anne of Geierstein*, and *Quentin Durward* exhibited a fancy no less remarkable in painting scenes that he had never witnessed, might have been cited with equal reason.—Ed.

† We could have easily supported the infliction, and our readers too. It is especially in the minute description of those early compositions of Mendelssohn, every one of which must possess a deep interest for the lovers of music, that we find this biography deficient—although in other respects so engrossing and so much more comprehensive than anything else that has been written about Mendelssohn.—Ed.

MESSRS. WESSEL AND CO. announce that an interesting publication will shortly appear, entitled *Mélodies Gracieuses*—six duettinos for two performers on the pianoforte, composed by J. Baptiste Calkin.

#### MR. AGUILAR'S SOIREEES.

MR. AGUILAR'S second performance of classical and modern pianoforte music took place at his residence, on Saturday evening, before a fashionable and appreciating audience. The programme was exceedingly interesting. Mr. Aguilar only played one composition of his own—a *caprice*, (op. 12) which was admirably executed and generally admired. The *Sonata Apassionata* of Beethoven (Op. 57, in F minor), was the great feature of the programme. Mr. Aguilar's execution of this remarkable work was essentially intellectual; he showed that he understood his author, and could convey his own impressions to his audience. The magnificent prelude and fugue in B minor (from the set of "six preludes and fugues") by Mendelssohn, a song without words (No. 1, Book 5), the fanciful and difficult *Presto Scherzando*, in F sharp minor, of the same composer, and two charming pieces by Sterndale Bennett—*Geneviève* and *Rondo Piacerevole*—made up the list of solo pieces, all of which were given by Mr. Aguilar in the true style of the authors—although we should have preferred the *Rondo Piacerevole* a little faster, as Mr. Bennett, for example, himself plays it.

Mr. Jansa, one of our best and most conscientious resident foreign violinists, assisted Mr. Aguilar in a sonata (Mozart's in B flat, for piano and violin), and played two clever impromptus of his own (*Nocturne* and *Toccata*) with great neatness and dexterity. Miss Messent was the vocalist, and gave equal satisfaction by the manner in which she sang the fine recitative and air of Mozart, "Zeffiretti Lusinghieri" (*Idomeneo*), and a very pleasant serenade by Mr. Alfred Mellon, set to Shelley's beautiful words, "I arise from dreams of thee." We cannot forgive the Director of the Orchestral Union, however, for altering the third verse of the immortal poet. Shelley begins with these lines—

"O, lift me from the grass,"

which Mr. Mellon alters into

"Oh! take my last fond sigh"—

for reasons which we call upon him to state.

Mr. Aguilar himself accompanied Miss Messent and Mr. Jansa on the pianoforte. The concert was both instructive and agreeable.

#### WEDNESDAY EVENING CONCERTS.

THE last concert was given by the Directors for the benefit of the Royal Westminster Ophthalmic Hospital. It was entitled a "Night with Beethoven and Mozart." The first part was entirely devoted to selections from these two masters; and the second part was of the usual miscellaneous kind. The vocalists were Madame Newton Frodsham, Miss Grace Alleyne, Miss Rebecca Isaacs, Miss Fanny Ternan, and Messrs. Augustus Braham and Lawler, and Signor F. Lablache; the instrumentalists, Miss Ellen Day (piano), Mademoiselle Louise Christine (harp), and Mr. Horatio Chipp (violoncello). Mdlle. Rita Favanti was to have appeared, but was prevented by indisposition. Miss Ellen Day has decided talent, and on Wednesday night pleased her Exeter Hall auditors even more than at her first performance. Mdlle. Louise Christine is a good harpist; and there is a peculiar charm about her playing, which, were it even less mechanically correct, would pass muster with a larger and mixed audience. Mdlle. Christine has already become a favourite with the *habitués* of the Wednesday Evening Concerts. The other artists acquitted themselves with their usual ability.

With a word of strong praise to Mr. Augustus Braham, who sang admirably, we conclude our notice of the benefit concert on Wednesday last, which, in point of attraction, was one of the best of the present season.

MADAME JENNY LIND GOLDSCHMIDT has changed her determination. Instead of visiting England this spring, as she intended, she will remain at Dresden, and await the issue of the wars. She is perhaps wise; since, however sweet the voice of the Nightingale, it must needs be drowned in that of the cannon. The spring of 1855, when Europe shall be Cossack or Republican, may afford the enchanting Swede a more peaceable opportunity.

## TO CORRESPONDENTS.

KING'S SCHOLARSHIPS.—We have no doubt about the truth of what our correspondent, "A Professor and an old Student," asserts; but we cannot afford room for any more letters on the subject.

MR. ANDREW PARK.—Received, with thanks, and declined with regret.

ROYAL ITALIAN OPERA.—It is stated that this theatre will open on the 21st of March, and that Alboni and Lablache are engaged.

## THE MUSICAL WORLD.

SATURDAY, FEBRUARY 4TH, 1854.

WHAT kind of a musical season shall we have? The time is ripe for considering the question. Nevertheless, although future events have as yet cast no shadows before, everything is in darkness. The query, as to whether we are to possess two Italian operas this year, is answered by a counter-query, as to whether we are to possess one. Mr. Lumley would appear to be wholly absorbed in actions at law against Mr. Gye—in *re* Johanna Wagner—and Mr. Gye to have nothing else to do than to defend them. And all this for a lady about whom opinions very much differ. The most that is positively known is that Grisi and Mario have once more signed with the director of the Royal Italian Opera. Grisi and Mario are great facts, there is no doubt; but they cannot make an opera of themselves. Of the other artists, except Ronconi, who, we believe, renewed his engagement with Mr. Gye last year, nothing can be stated with certainty. Are we to have Alboni? Are we to have Cruvelli? Alboni asks £80 a night, and gets as much at the Italian Opera in Paris. Cruvelli is imprisoned in the "Grand Opera," and cannot go forth during the London season. There are, therefore, strong reasons why we should be deprived of both these celebrated songstresses, and once more submit to an apology for a *contralto* (a very pretty one, it must be allowed, if the charming *mezzo-soprano*, Nantier Didiée, reappears); and why we should be satisfied with only one purely dramatic *soprano*, in the person of the never unwelcome Grisi. What prevents Mr. Lumley from coming boldly into the field is the law of partnership, one of the greatest and most unjust drawbacks upon every kind of wholesome speculation in this country. Were it not for this, Mr. Lumley could get £100,000 sterling for the asking, and set to work again with the ancient energy. But a man who may be willing to risk from £1,000 to £5,000 is not necessarily inclined to risk £100,000, and perhaps more; and thus, as far as Her Majesty's Theatre is concerned, it is to be feared that another year will pass away without fruits; since it is more than probable that no other than Mr. Lumley can open the doors of that venerable establishment to the public, however so inclined.

If the horizon of Italian opera is gloomy that of English opera is gloomier. But lately, Mr. George Case was to open Drury Lane Theatre, with Clara Novello and Sims Reeves. New operas by Macfarren, Frank Mori, etc., were confidently talked of; and in the spring all was to be sunshine. What is the picture now? Mr. Smith, who gives loaves and fishes to the poor (instead of actors to the public), has repudiated his treaty with Mr. Case; and Mr. Case has brought an action for non-fulfilment thereof, before the time fixed for the fulfilment—a palpable mistake, for how can Mr. Case prove that, when the time comes, Mr. Smith will condescend to shirk his

engagement? On the other hand, Mr. Smith, who gives loaves and fishes (instead of actors), rests his hopes upon Mr. Gustavus Vasa Brooke (G. V. B. as he is familiarly advertised by the side of the placards which abuse Douglas Jerrold instead of Horace Mayhew, the real offender)—upon Mr. Gustavus Vasa Brooke, who, emulating the gift of loaves and fishes to the cockney paupers, distributes blankets to the bumpkins in the provinces—blankets to the bumpkins!

Upon G. V. B. the Drury Lane manager rests his hopes; and as, according to the unquestionable authority of *The Field*, Mr. Smith has exhibited a receipt for £4000, one year's rent—a thing unprecedented in the modern annals of the establishment—the honourable committee of Drury Lane, and the shareholders who eagerly clutched a dividend of sixty shillings on the occasion, prefer Mr. Smith to any one else, and, preferring Mr. Smith, must be pleased to prefer Mr. G. V. B. So, while Mr. G. V. B. continues to mouth and rant, in defiance of rhyme, reason, and scanning, to enormously packed houses, there is no chance for English opera at Drury Lane Theatre, unless Mr. Jarrett comes to the rescue, with his German company. Shades of Garrick and of Kean, etc.!

Our concerts on the grand scale afford better hopes. The Philharmonic Society, patronised by the Queen, and directed by Mr. Costa—who has no time for rehearsing *Elijah* at Exeter Hall—is pretty sure to go on as usual in Hanover Square. Among the novelties will doubtless be something from the misty brain of Richard Wagner. The New Philharmonic Society is still alive and undaunted. It brags not, like Dogberry, of its losses; but puts up with them in a spirited manner—"sing-ing" (as Robson would say) to the tune of "A good time coming." This society, which has given the finest orchestral performances ever heard in London, has announced its intention of removing from Exeter Hall to St. Martin's Hall, a resolution which meets with our hearty concurrence. The music-room built by Mr. Hullah is beyond comparison the better of the two—indeed the best in London—and the effect of the New Philharmonic band there can hardly fail to be unprecedented. Lindpaintner is re-engaged, new and comparatively unknown works of interest and importance are to be produced, and there is little doubt that the New Philharmonic Society will maintain its reputation.

Of the Sacred and London Sacred Harmonic Societies, with their Mr. Costa and their Mr. Surman, of the Harmonic Union, with its Benedict, of the Hullah Concerts at St. Martin's Hall, and the Wednesday Evening Concerts at Exeter Hall, we need say nothing more than that they will branch out into the very heart of the season, and mingle harmoniously with the Operas and Philharmonics. The Chamber-Concerts of Sterndale Bennett, Alexander Billet, Lindsay Sloper, etc., will again shortly plunge us into the vortex of sonatas, fugues, and preludes; while the minstrels of the glee and madrigal will cheerfully persist in their four-part monotony. Mr. Ella's Musical Winter Evenings will once more play the *avant-coureur* to the Musical Union, as Prince Menschikoff the Supercilious, to the Czar; and, unless the Quartet Association can, like the Turks, summon an Omar Pasha to their aid—in the form of some great and undaunted artist, to whom the director of the Musical Union, like Austria, would never allow more than a cadetship—MM. Sainton, Cooper, Hill, and Piatti, being, like the Ottoman Porte, unfurnished with the countenance of Prince Albert, must be compelled to look abroad for strength and fortification.



Of the benefit-concerts we need say nothing. They can say for themselves as much as they will, and enough for their customers. Of the Orchestral Union with Alfred Mellon at its head, we should like to say, as we are led to expect, a great deal; but we have not space at disposal.

To the great foreign *virtuosi* who intend to pay us a visit this season, we should willingly offer homage; but, up to the present moment, we are not acquainted with their names. Of one only are we sure; and that one, Ernst, is too well known and esteemed in this country to need any special recommendation.

What kind of a musical season we shall have, therefore—as may be gathered from what has been said—is at present an enigma which time only can unravel. We trust and hope it may be a good one—even though, in the Black Sea, there be a collision between the fleets of France and England and of Russia, of Freedom and Slavery, of Right and Wrong. Etc., etc.

#### NEW PUBLICATIONS.

"PEDAL EXERCISES," for the organ. W. T. Best (Op. 26).  
"TWENTY-FOUR STUDIES," for the organ (Op. 28). *Ibid.*—R. Cocks and Co.

MR. BEST is one of our first authorities on all that concerns organ playing, and the above elementary publications derive additional interest on that account, independently of their musical merits. In a short preface to the first work, the author alludes to the difficulties connected with the use of the pedal—difficulties which a careful study of the rules, and practice of the exercises by which he has illustrated them, are more than likely to enable the young organist to conquer. The first twelve exercises are for the alternate use of the right and the left foot, both in small and extended intervals, and to be executed by the point of each foot only. They are short, useful, and to the "point." Six lessons follow, for the use of the point and heel of each foot in alternation. These are much more difficult, but not of less importance to the student. The major and minor scales come next, with Mr. Best's own footing; and they are followed by six finishing studies, in which the mixed system of pedalling—"the most perfect," as Mr. Best observes—receives ample illustration. The exercises on the *appoggiatura*, the shake, and the octave, are well worthy attention. The one in which the pedal is phased throughout (No. 6) may be regarded as a *résumé*, illustrating what the learner is presumed to have mastered in the course of study provided by Mr. Best. It is a spirited and admirable exercise. We should add, that the comments and remarks of the author are quite as pertinent as his musical examples.

The "Twenty-four Studies" may be accepted as a sequel to the Pedal Exercises, although the chief object of the former is "the alternate and combined use" of the various key-boards. To the musician, without reference to the organist, this work will be more interesting than its predecessor, since it gives a fairer insight into Mr. Best's qualifications as a composer. There is much and happy variety in the Studies, which develop a general feeling for harmony, denoting the author to be well read in the works of John Sebastian Bach. Any attempt at describing or criticising these pieces, one by one, would fail to convey an idea of their character and pretensions, and would, moreover, in all respects be superfluous. The name and reputation of Mr. Best should attract, and will doubtless attract, organ-players to the work. We promise that they will not study it without advantage.

"ANDANTE WITH VARIATIONS" for the organ—(Op. 17).—W. T. Best. "EINLEITUNG UND FUGE," do. (Op. 22).—*Ibid.* Schott and Co.

In the "Andante with Variations" no one can fail to trace the accomplished musician. There is, nevertheless, a certain vagueness, both in the melody and the harmony of the theme, which

leaves the mind unsatisfied; and this is scarcely redeemed by any brilliancy and variety to be detected in the variations.

The *Einleitung und Fuge* (published at Mayence—which explains the German title) is more ambitious than charming, and more attemptive than masterly. Mr. Best decidedly lacks fancy; and it seems equally true that he has not yet attained the profound scholarship indispensable in the construction of fugal movements. The theme of the present fugue (in A minor) begins well, but it breaks off into the old routine, which is not afterwards redeemed by any vast display of ingenuity. There are too many pedal points, on dominant and tonic, in this fugue; and moreover towards the end, a whole passage of nearly twelve bars is given twice, in the same key, and with very slight modifications, which is quite unfugal, if not unfrugal. In spite of this, however, there are enough of interesting points both in the Introduction—we beg pardon, *Einleitung*—and Fugue, to interest the connoisseur, and to authorize us in recommending the composition to the consideration of our more erudite readers.

#### FOREIGN.

PARIS, 29th January.—Sophie Cruvelli appeared as Valentine on Monday and Friday. Her success goes on increasing, and the receipts have not once descended below the "maximum" of her first appearance. The *Vestale* continues in rehearsal for Cruvelli, but who is to play Licinius has not yet been decided.—Mme. Tedesco has made her *adieux* in the *Favorite* and the *Prophète*. Roger was Fernand in the one and Jean of Leyden in the other.—Mlle. Wertheimer, who is engaged at the Académie Impériale de Musique, will make her *début* as Fides in the *Prophète*. She will also perform the principal character in M. Gounod's *Nonne Sanglante*.—At the Opéra-Comique, Mlle. Lefebvre, whose indisposition was assigned as the cause of all sorts of postponements, has reappeared as Angèle in the *Domino Noir*.—At the Théâtre Italien, on Tuesday, the *Sonnambula* was played with Mario, Graziani, and Mme. Frezzolini in the principal characters. The Emperor and Empress were present. Madlle. Emilie de Petrowitz will make her *début* in a few days as Lucrezia Borgia. She has been engaged as *prima donna assoluta* of the serious drama. This young *cantatrice* is the grand-daughter of the celebrated Kara Georges, Hospodar of Servia. After Lucrezia, Madlle. de Petrowitz will sing in *Norma*, *Don Giovanni* (Donna Anna), *Semiramide*, and *Otello* (Desdemona).—At the Théâtre Lyrique, Mme. Marie Cabel made her *rentrée* in the *Bijou Perdu*. A new opera, the music by M. Clapisson, is in rehearsal. Mme. Cabel will play the principal character.—Hector Berlioz has been engaged to direct a series of grand concerts to be given at Elberfeld, Carlsruhe, and Dresden. He will be at Elberfeld about the end of January, at Carlsruhe the 15th of February, and at Dresden about Easter.—M. Brandt, from London, is here, and has sung at several *réunions*.

MILAN.—(From our own Correspondent.)—The Carnival commenced inauspiciously at several of the theatres in Italy. At Bergamo, Cremona, Brescia, Turin, Novara, and Pavia, the first operas were complete failures. At the two first-mentioned towns, the theatres were closed until another opera could be got ready, no resource having been provided—a common oversight at the beginning of the season. Even here, at the Scala—"the great Leviathan"—they have been in a fix from the same circumstance, Buzzi's new opera, *Il Convito di Baldassare*, not having realised the expectation which had been formed of it from the merit of his previous opera, *Saul*. The *Convito* was produced with great splendour, and the singers did all they could, particularly Clara Novello. The music of the first and second acts is not very effective, and the remainder is very tame; in fact, it was written in too much haste. Buzzi is engaged upon an opera for Venice, to be produced during the next carnival. *Macbeth* had been in rehearsal, to follow the new opera, when Signora Normanni, *id est*, Miss Bingley, who has been many years in Italy, and who was to have appeared as Lady Macbeth, was disabled at the full rehearsal by a severe cold, and left the poor director in a dilemma. All the prima-donnas had departed to their several engagements during the carnival. One alone remained—a Signora Gariboldi—an old favourite (certainly "no chicken"); but, finding she

was "the only salmon in the market," she demanded 12,000 francs to sing the part. The director exclaimed, "Troppo! troppo!" but the lady smiled and replied, "Non è basta, Caro! Non è basta!" And so from necessity the terms were agreed to. It has been reserved for Clara Novello, however, to create such a *furor* as has not been known at the Scala for many years, in Verdi's *Rigoletto*. It was a triumph over the well-known prejudice of the Italians against all except Italian singers, and those entirely educated in their own school and their own country.—A promising *soprano*, Signora Orrechia, has just appeared at the Carcano here; also a tenor, Signor Pasi, with a fine voice. His singing in *L'Elisir d'Amore* was highly artistic. Mademoiselle Lotti, who has, perhaps, the finest voice in Italy, is singing at Verona with her usual success. Rumour says she is engaged for London for the forthcoming season.—In ballets there is nothing new. *Il Giuocatore* continues to please whenever played, and Catti's acting in the part of the Gambler is very impressive. He is beyond all doubt the first ballet actor at present in Italy. We have seen few in England to be at all compared with him.—Augusta Maywood, the ballerina, is making a fortune in Italy. She has just appeared at Verona in *Faust*, with great success. Her father, a well-known actor at Drury Lane in the days of Elliston and Kean, travels with her. The daughter is American by birth, but the father, it is easy to perceive, is a "bonnie Scot." His performance of Sir Pertinax, in *The Man of the World*, may still be remembered by some. *Uncle Tom* has been twisted into every shape for representation in Italy, as well as other places—ballets! comedies! and farces!—and all failures! As Sam says to Andy, "Facilities is different in different peoples." But, with due respect for *Uncle Tom*, in my very humble opinion, his "facility" is not dramatic.—I have looked around me and made inquiries about singers, and the only two that I think pretty certain of success in London, are Lotti and the tenor Pasi, who puts me in mind of Mario very much, sings with great feeling, and acts in an easy unexaggerated manner. In fact, he is the man for the other side of the Alps, where shouting is not considered the perfection of singing.

VIENNA.—The last quartet meeting of Vieuxtemps took place on the 24th, in the *salon* of the Musikverein, in presence of a large audience. We gave the programme in our last.—Antonio Reichwalsky has invented a wind instrument of brass and wood, which he designates a B flat bass clarinet. It has four octaves and seventeen keys.

DRESDEN.—On the 15th ultimo the first representation of Mozart's *Idomeneo* took place. The principal parts were filled by Mesdames Ney, Bunke, and Krebs-Michalesi, and MM. Tichatschek and Mitterwurzer. Mdle. Ney produced a great effect in the part of Electra.

BONN.—In the month of March a grand musical festival is to take place here. The town has voted 15,000 francs towards the expenses.

LEIPSIK.—The newspapers state that Signor Costa, in London, had happily discovered, amongst some old papers, Mozart's additional instrumentation to Handel's *Acis and Galatea*. "Our *Bibliothèque*," says a Leipzig paper, "has for many years possessed the score in the original of Mozart's own writing. M. Schlesinger, of Berlin, has obtained an exact copy."

FRANKFORT.—The new opera of *Tony* was played for the first time, on the 15th. It is by the royal composer of *Casilda*.

CARLSRUHE.—At the Grand Ducal Theatre the opera of *Casilda*, by the Duke of Saxe Coburg, has been performed.

GRAZ.—Wagner's opera *Der Tannhäuser* has been given here.

WURTZBURG.—Dr. Eisenhofer, director of our *Conservatoire*, has received the "Order of Merit" from the King of Bavaria. Eisenhofer is popular as a composer of four-part-songs. He has formed numerous pupils who have acquired distinction.

TURIN.—The *Opinione*, one of the principal journals here, is enthusiastic in the praise of a barytone, Evrard, who is styled "Il Signor Evrardi." At Naples he made a *fanatismo* in the part of Assur in Rossini's *Semiramide*, which has become as popular as ever with the public and the court. Mmes. Stoltz and Fodor were Arsace and Semiramide.

LYONS.—The *Roi des Halles*, of Adolph Adam, has been brought out here with success. Anything Parisian goes down in Lyons.

## DRAMATIC.

DRURY LANE.—A large audience assembled, on Monday night, at Drury Lane Theatre, to witness the reappearance of Mr. Gustavus Vasa Brooke, who was announced to perform his "most popular character"—Lucius Junius Brutus, in Howard Payne's tragedy of *Brutus; or, the Fall of Tarquin*. Mr. Brooke's successes at Drury Lane, during his previous engagement, are fresh in the recollection of his admirers. His provincial "triumphs," during a *tournee*, are still more recent. Most of the country journals honoured him with lengthy and elaborate criticisms; municipal authorities paid homage to his talents; and dinners, *fêtes*, and presents were lavished upon him. Nevertheless, Mr. Brooke achieved his popularity by other means than by his acting. He distributed money, and gave blankets, to the poor, in the severe weather, and, on several occasions, played gratuitously, on charitable accounts. For this, he is entitled to praise. Whatever his inner motives, Mr. Brooke evinced generosity, and accomplished good.

Mr. E. T. Smith, the present lessee of Drury Lane Theatre, is a bold man. The bills of the performance, on Monday, were headed, "Immense attraction, and novelty never yet surpassed on any stage!" This prodigious attraction and novelty consisted in the reappearance of Mr. G. V. Brooke, as first tragedian, surrounded by, at the best, a very indifferent company—Mr. George Bennett, an old and practised actor, and Miss Fanny Cathcart, a *débutante*, the daughter of Mr. Cathcart, the well-known tragedian, alone redeeming it from utter inefficiency. The lady is young, but full of promise, which we shall hope to see fulfilled. Of the gentleman, we need say nothing; and, indeed, in spite of his Sadler's Wells reputation, we could not heartily say much.

Mr. Brooke received a most flattering welcome, and had plenty of friends in the house to encourage him. We cannot compliment him on the choice of a play for his reappearance. *Brutus* is one of the weakest tragedies ever produced on the stage. Nevertheless, had the last scene been written with the least poetic spirit, it could not have failed to be effective, so striking are the situations. But the language is feeble, and the development of the action powerless. Edmund Kean, by the force of genius, made the play endurable, and even popular. Since his time, however, it has sunk into merited oblivion. Why Mr. Brooke should have represented it is best known to himself. The impression it produced on Monday night will, we imagine, render its revival on any future occasion unadvisable.

The character of Brutus is both a dramatic and historical mistake. Mr. Howard Payne represents his hero in alternations of reason and insanity, thinking, doubtless, that what was lost in concentration might be gained in contrast. But Brutus is thus deprived of a powerful element of success, and nothing is left to the imagination of the spectator, who knows the secret from the commencement. Had the author shown Brutus insane up to the moment of Lucretia's death, his sudden and opportune restoration to reason would have been a fine point and a great surprise, besides being true to history. But we argue to no purpose; the play is unworthy of criticism. It is odd enough that Edmund Kean should have produced so much effect in it. Robson, it is true, made himself famous in burlesque; and Kean might have done the same in his day.

Of Mr. Gustavus Vasa Brooke there is little to say on the present occasion. Mr. Brooke certainly does not offend as

much in Brutus, although he exhibits quite as many faults, as in the characters of Shakspeare, and yet we prefer hearing him in Shakspeare; since we would rather see an imperfect representation of Shakspeare than a perfect one of Mr. Howard Payne. Mr. Brooke's performance is on a level with the merits of the play; it is not elevated, it is not refined, nor has it one spark of nature. Mr. Brooke is a mere declaimer. He possesses a strong voice, which can hardly fail to produce effect in certain passages. His appearance is in his favour, and, in action and deportment, he is not devoid of ease. But his powers are limited. He never awakens sympathy, he never touches the heart. Wanting earnestness and intensity, his passion degenerates into rant. He has no *finesse*, nor any of those delicate touches which proclaim the instinct and the sense of genius. In short, he is more a scholar than an actor—and yet he is no scholar. His points are pointless, his vocal intonation unmeaning, his repose monotonous, and his passion "Billingsgate." Worse than all for a melodramatic actor of his class, he wants stamina, and he gets out of breath before he can reach a climax. So that he is not even a good "roarer," like Hicks.

In the higher walks of the drama, Mr. Brooke cannot hope to obtain lasting countenance from the thinking part of the British public. Circumstances may sustain him for a while in a position to which his talents do not entitle him; but when opinion has been sifted, and the gloss of novelty wears away, Mr. Gustavus Vasa Brooke must be satisfied to rest upon his natural level of mediocrity.

The play on Monday night, in many respects, was well put upon the stage. The destruction of Tullia's palace by fire was admirable; and the forum, too, was a well-set scene. But, with deference to the classical acquirements of Mr. E. T. Smith, who rivals Mr. Charles Kean in explanatory placards, we submit that glass windows were unknown to the Romans, and that houses after the fashion of Threadneedle Street (Acts 4 and 5) were strange to Roman architecture. The dresses and appointments, however, were new and appropriate; and Mr. Brooke's suit of armour was worth paying half-price to the gallery to look at.

On Tuesday, Mr. Brooke played Master Walter, in the *Hunchback*; on Thursday in the *Stranger*; and, on Wednesday and Friday (last night), repeated the part of Lucius Junius Brutus.

MARYLEBONE.—During the successful run of the pantomime, Mr. and Mrs. William Wallack have taken the opportunity of reposing, and have only appeared occasionally. On Thursday night *Pizarro* was given. Mrs. William Wallack is an immense favourite at the little theatre in Church-street, and deserves to be so. She is an artist of considerable power and energy, and in parts, like Emilia in *Othello*, has few superiors on the stage. Mr. William Wallack is also much liked. Among the Marylebone company we have pleasure in noticing Mr. Bellair, who performs the juvenile tragedy parts, and, in Shakspeare's plays, the characters of Charles Kemble. His Cassio, in *Othello*, displays many good points: his appearance is favourable, and he looks a perfect gentleman on the stage. With a little more study and experience, we have no doubt but that Mr. Bellair will become one of our best metropolitan actors in his own immediate line.

STRAND THEATRE.—Mr. Allcroft's benefit takes place this evening, when the *Sonnambula* will be given, and an Irish farce, in which Mr. Hodson will appear. Mr. Hodson has been performing a round of Irish characters lately, and seems to afford a great deal of amusement to the visitors to the Strand. Next week the performances will be arranged so as to suit the convenience of the juvenile part of the community. The "Toy Pantomime" will commence the performance, and the opera, etc. will follow: this arrangement will satisfy all parties.

SURREY.—An "original" drama in three acts, entitled *Eustache*, has been produced here. The story is French, of the period of the Empire, and, like everything French, is full of life and incident, although somewhat extravagant. The story is clearly and neatly told. Mr. Creswick is the hero, Eustache, and Mr. Shepherd, Delbois, one of those ruffians of mixed ferocity and humour, who, after having earned their hire and been dismissed, are always returning to disconcert their employer's plans and make jokes on their companions. Miss Clayton looked pretty and acted well, but we suspect that her ability inclines more to the comic than the serious. Mr. Widdicomb made the best of the comic character of a runaway recruit and jealous husband. The piece was very well received by a crowded house. The pantomime does not appear to flag in its attraction.

WOODIN'S CARPET BAG AND SKETCH BOOK.—After an absence of some time, passed in visiting Edinburgh, Dublin, and the principal provincial towns, Mr. Woodin has once again returned to his first patrons, the London public. He opened his second campaign on Thursday evening, at the Regent Gallery, in the Quadrant. The old proverb, "Out of sight out of mind," does not seem applicable in Mr. Woodin's case, for, judging from the closely-packed audience on Thursday, his former admirers have certainly not forgotten him. Several novelties have been introduced into the entertainment. Among them we may mention the opening song, the characters of Professor Foggy and Mr. Bilberry, and some alterations in the rôle of the bee-eater, as particularly worthy of notice, and particularly successful. The audience were loud in their manifestations of delight during the whole performance, which they frequently interrupted by loud and continued applause. There is no doubt that Mr. Woodin is, at present, an established fact—one of the lions of the metropolis which every one must see; and there is, moreover, no doubt that, great as his popularity is, he certainly deserves it.

#### A SAX-PIANOFORTE.

MANY questions having been asked about the new style of pianoforte said to have been invented by M. Sax, of Brussels (father of Adolphe Sax of European reputation), we cannot, as we know nothing about it ourselves, do better than lay before our readers a translation of the report of Mons. Fétis to the Class of the Fine Arts in the *Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, on the 8th May, 1851, which originally appeared in the *Moniteur Belge*.

"GENTLEMEN,—I feel bound to call the attention of this class to an important discovery due to the meditation of a Belgian artist, already known in both hemispheres for his useful exertions in perfecting various instruments. The artist I allude to is Mons. Sax, sen., the head of a family in which the gift of inventing and perfecting appears to be hereditary.

"Ever meditating on the mysteries of acoustics, Mons. Sax has just proved, by a decisive experiment, the existence of a principle as novel as it is important, for the best possible construction of pianos, whether with a view to obtain the greatest volume of sound or to preserve the instrument for the longest possible period.

"Like all men of superior mind and extended views, Mons. Sax generalizes his ideas and follows them up to their first cause. He had long since proved that the powerful quality of the sound emitted from a violin, the sonorous part of which is small in proportion to the whole instrument, is due to the fact that the angle formed by the strings with the surface, by means of the bridge which raises them, is the cause of rendering the surface subject to strong vibrations, which produce the loudness of the sounds. The guitar, on the other hand, proved to him that if chords are stretched parallel to the surface, they are incapable of imparting vibrations to the whole, and that, therefore, only feeble sounds can be obtained from an instrument constructed on this principle. Hence, Mons. Sax came to the conclusion that the sounds emitted from a piano would be much more powerful than at present, if the height of the bridge were properly increased.



"He did not, however, endeavour to deny the inevitable risk of destroying the sounding-board under the formidable pressure of all the strings—which, in a grand piano, must equal 20,000 kilogrammes, if we take into consideration the great augmentation of the strain produced by the angle of the strings, as it would be necessary for the bridge in the new system to bear the proportion of 4 to 1 compared to the pianos built in the manner now adopted. Thanks to a most happy idea, not only has M. Sax avoided this risk, but, in the most complete manner, resolved a problem which has hitherto been considered as admitting of no solution; he has freed the sounding-board from the strain of the strings, and, consequently, succeeded in giving the instrument the necessary amount of solidity, and introducing improvements without having recourse to the usual method of iron bars. The following is the mode of proceeding, as simple and rational as it is successful, invented by this skilful acoustician. A straight line, drawn from the points of support of the strings to the extremities of the instrument, extends perfectly parallel to the sounding-board in all grand pianos. The points of support of the wires are connected, as we are all aware, with the sleepers. The problem to be resolved was: how to prevent the immense strain of the strings, raised out of the plane in which they were by a considerable elevation of the bridge, from immediately destroying the slender sounding board by which they were supported. The solution sought was: how to do away with this strain and throw it upon the points where the strings are fastened. As soon as the solution was reduced to this simple condition, it was immediately effected by Mons. Sax, who expressed it in the following formula: In order to destroy the pressure of the strings upon the bridge, and of the latter upon the sounding-board, two equal forces must be made to act in opposite directions. If, therefore, a string exerts upon the bridge a certain strain proportioned to its tension and the angle it describes, another, describing an equal angle in the opposite direction, will sustain the bridge in its proper position, and both of them being again conducted to the horizontal plane towards the place where they are struck by the hammer, will exert no strain save at the points where they are made fast. What is true of two strings is also true of all contained in the instrument, if they are divided into two sets, and made to act in different directions.

"Now, this being the case, no sort of pressure is exerted on the sounding-board, and therefore the system of crossbars, adopted in the construction of our present pianos, is not only no longer necessary, but must be immediately got rid of, for the system of crossbars on the sounding-boards of all instruments adopted as a means of solidity, has, up to this moment, been merely an unavoidable calamity, being evidently an obstacle to the elasticity of the board and consequently to the free propagation of the vibrations. This is the reason why, if you place your hand on the sounding-board of a piano, at the instant that a note is struck, you will find that there are certain points of the board which do not vibrate. The vibrations are only partial.

"Another very important result of the isolation in which Mons. Sax places the sounding-board, as far as the action of the strings upon the bridge is concerned, is that the sounding-board will, in future, be free from the contractions produced by the present state of matters, which contractions are of such a kind, that, after the lapse of a certain number of years, we remark that the tone of the best pianos has undergone a very considerable alteration, because, by degrees, the strings which propagate the vibrations have contracted, the sounding-board has become drawn together, and the tone become thin and dry.

"If this were not the case, a piano, instead of deteriorating in a few years, would be improved by time; for the sounding-board of this instrument ought, like that of the violin, to acquire more elasticity by frequent use.

"There are two distinct things in a piano, namely, the volume of sound, contained in the sonorous body of the instrument, and the mechanism.

This being premised, it is evident that the mechanism, like everything else subjected to friction, must deteriorate by use, but the tone, both in volume and quality, ought to be improved by the elasticity of the sounding-board. It is, therefore, plain, that

a fine grand piano, well constructed, would always remain in its primitive state, provided the mechanism were simply renewed; but such is not the case, because the system hitherto pursued must necessarily involve the progressive deterioration of the vibratory qualities of the instrument as well as of those connected with the touch.

"Such, therefore, are the results which Mons. Sax proposed to obtain theoretically. Let us now see what he has actually and practically obtained. He was not a pianoforte-maker, nor had he anything that was necessary for the business. He adopted the most simple method; that was: to apply his system to a little old upright piano, by Lichtenthal, an instrument with an abrupt low tone, mechanism completely worn out, and furnished with hammers that were too short and which shook about without exactitude or the slightest firmness; and lastly, with a keyboard made up of keys in a continual state of oscillation, and chattering under the touch. It was with this instrument that the artist determined to realise his plans. Having removed the old sounding-board, he supplied its place with another, only half as thick as those generally in use. He used no kinds of bars in it. He then fixed his bridge on the principles which I have already explained, stretched his strings, and re-adjusted, as well as he could, Lichtenthal's old mechanism. One of the clever sons of this man of genius then sat down to play upon this piano, constructed at such a small outlay. Immediately he did so, the persons who were passing in the street, stood still and endeavoured to discover where the grand orchestra was which they heard.

"Several artists hastened to try the new instrument themselves, and were struck with admiration. What especially astonished them was the great distance to which the vigorous and pure sounds were carried, and the powers of the bass notes, in a little upright piano of the smallest dimensions. These results were obtained at once without any experiments or alterations, and with that certainty which a great principle inspires in the heart of every man of superior intelligence.

"The principle of Mons. Sax was complete, and its various results are the natural consequences of the principle. By the simple observation of the fact: that the wires parallel to the plane of the sounding-board impart to the latter merely weak vibratory oscillations, and that energetic vibrations can only be produced by strings that form with the sounding-board a more or less acute angle, Mons. Sax has discovered the secret of obtaining the greatest possible amount of sonority. Thanks to the no less luminous notion of maintaining the equilibrium of two forces between two points of support, he has relieved the sounding-board of the weight of the wires, so that, if the board could be withdrawn, the bridge would still remain suspended, and still support its burden. Being perfectly free and lightened of the superincumbent weight, the sounding-board is freed also from the system of crossbars which checked its vibrations, and the latter become so strong that if the hand is placed upon any part of the surface it can feel them most plainly, whatever the note struck. From the circumstance of its elasticity having full play, the sounding-board can no longer warp or become deteriorated. On the contrary, its vibratory powers must continue gradually to improve, and from this it follows, as a necessary consequence, that pianos will no more wear out so rapidly, but that age will only tend to augment the volume and purity of their tone.

"Moved by these considerations, of great interest to art and trade, I have the honour to propose that this class give Mons. Sax its support with the Government, in order that some national recompense should be awarded him for his various admirable labours, and especially for the inventions of which I have just given an analysis. It is very important that this discovery should be public property, for if the Belgian manufacturers applied it to the construction either of grand or upright pianos, they could advantageously enter into competition with the best French and German makers. The recompense awarded to Mons. Sax might be joined with the proviso that he should give up to the Belgian makers the rights he enjoys in virtue of his patent."

If Sax can make Belgium a pianoforte manufacturing country, so much the better. We shall be glad to verify M. Fétis' report by trial.

**RÉUNION DES ARTS.**—The *soirée* on Wednesday evening was well attended, and the musical performances not devoid of interest. The concert opened with Thalberg's trio in A major (Op. 69), for pianoforte, violin, and violoncello. The trio was interesting, being performed on this occasion for the first time. It was further interesting as being Thalberg's, and especially brilliant in the pianoforte part. It was well executed by Messrs. Kiallmark, Ries, and Paque. The other instrumental feature of the first part was the pianoforte solo of Mademoiselle Madeleine Graever, which was received with marked favour. Mademoiselle Graever has a light touch, and executes with great neatness and finish. She also displays considerable taste and feeling. The only instrumental piece in the second part was a solo on the violin by Herr Ries. He played Vieuxtemps' fantasia on *I Lombardi*. The vocal music was assigned to Mademoiselle Cesarini, Madame Ferrari, and Messrs. Burdini and Ferrari. Mademoiselle Cesarini joined Signor Burdini in Donizetti's duet, "Ah, se potessi," and sang the aria, "Benigno il cielo." In both she gave evidence of no ordinary talent. In the duet she was well assisted by Signor Burdini. Madame Ferrari introduced Adam's Tyrolienne, "Le Retour à la Montagne," which she sang with much point. Mr. Grattan Cooke played the oboe obbligato. Signor and Madame Ferrari gave Balfe's duet, "O'er Shepherd's Pipe." The attendance was good. The next *soirée* is announced for Wednesday, February 15th.

**LONDON SACRED HARMONIC SOCIETY.**—Mendelssohn's *Elijah* was performed by this society, on Monday night, under the direction of Mr. Surman. The principal singers were the Misses Birch, M. Wells, Mrs. Lockey, and Messrs. Lockey, H. Phillips, G. Perren, Seymour, Mattacks, and J. B. Husks. Exeter Hall was crowded.

#### PROVINCIAL.

**BATH.**—MR. SIMMS'S CONCERTS.—On Saturday, Mr. Henry Simms gave two concerts at the Rooms, at which Madame Amedei and Miss Arabella Goddard made their first appearance in Bath; M. Sainton, Madame and Mr. Weiss, and Mr. Land, completed the "troop." Madame Amedei sustained the expectations which had been formed of her here. We admired her especially in Meyerbeer's aria, "Ah, mon fils," into which she threw a pathos which proved her capable of high achievements in the vocal art. From the favourable criticisms which the metropolitan press had universally awarded to Miss Arabella Goddard, we were prepared for the brilliant display which she made on Saturday. She was enthusiastically received by an audience capable of forming a correct judgment of her capabilities, and their decision was highly flattering. The applause was hearty and unanimous. Her mastery over the mechanism of the instrument is perfect, whilst the mind which guides and regulates every passage gives to the lady's performance a charm which takes it out of the everyday catalogue of pianoforte playing, and invests it with a peculiar grace such as cannot fail to delight all who hear her. M. Sainton's fantasia on *Lucrezia Borgia* was a complete triumph over difficulties, and left every one astonished at the dexterity of the executant. Nor must we omit to mention as a most delightful and classical performance, Beethoven's grand duet for violin and pianoforte, rendered by Miss Goddard and M. Sainton with such breath of conception, such exquisite appreciation of the author's meaning. Mr. and Madame Weiss sang several pieces with applause; and Mr. Land conducted with his usual ability. The programme of the Evening Concert—which was fashionably attended—began with a brilliant duet of Thalberg and De Beriot, played by Miss Arabella Goddard and M. Sainton. Mad. Amedei sang an aria from *Semiramide*, which was delightfully and generally acknowledged; and Mad. Weiss sustained a prominent position in the concert. The various pieces which were to constitute the tests by which Miss Goddard's mastery of the pianoforte might be judged, were admirably chosen, and their beauties elicited, and their difficulties surmounted, with triumphant effect. Mr. Weiss was again in great favour with the audience. This gentleman wins no applause that is not a genuine response to the claims of natural endowments and artistic culture. M. Sainton's fantasia on the

violin—the theme, "The Standard Bearer"—was played with an ease and grace which lent it an additional charm.—*Bath and Cheltenham Gazette*.

**LEICESTER.**—(From our own correspondent.)—The performance of *The Messiah* on Wednesday evening at the Concerts for the People was attended by an audience numbering nearly 1300. The principal vocalists were Miss Poole, Miss Lascelles, Mrs. Oldershaw, and Mr. Frank Bodda; Mr. Gill conducted the oratorio, which went throughout with precision and effect. These concerts have promoted a taste for music in this town which did not before exist, and Mr. Nicholson well merits the patronage bestowed upon his exertions.

**DEVONPORT.**—The concert at the Mechanics' Institute, on Wednesday, presented a combination of talent rarely met with out of the metropolis. Messrs. King and Radford were the *entrepreneurs*. Notwithstanding the unfavourable state of the weather on Wednesday night, the hall of the Institute was filled in every part. The performers who appeared on Wednesday were nearly all strangers here, so that, in addition to the musical ability, there was the charm of novelty. The concert was calculated to please the most fastidious. Whether we regard the brilliant execution and the resonant touch of Miss Arabella Goddard—the sweet warbling of Madame Amedei—the masterly execution of M. Sainton, or the talents of Mr. and Mrs. Weiss, there was scope for the gratification of all. The solos afforded the highest satisfaction and several were *encored*. The president, Edward St. Aubyn, Esq., expressed himself highly gratified.

**GLASGOW.**—The first of the winter series of Subscription Concerts took place in the City Hall, under the direction of Mr. Julian Adams. The attendance was scanty, owing to the inclemency of the night. Mr. Julian Adams was warmly greeted on his appearance in the orchestra. The band is not quite equal to those of former seasons; it comprises, however, the names of several artists of metropolitan eminence. The vocal portions were intrusted to Miss Louisa Pyne and Mr. W. Harrison. The lady laboured under a severe attack of cold, and gave some ballads—in lieu of the operatic *morceaux*, for which she had been announced. The second concert drew a more numerous attendance. Mlle Rita Favanti, the "star" of the evening, was greeted with enthusiasm. She sang, among other things, "Casta Diva," from *Norma*, and "Non più mesta," from *Cenerentola*. The last was *encored*, and she was recalled after both. The next feature of the evening was a fine performance of Mons. Prospère on the ophicleide. Mr. Wallace played a solo on the cornet-à-pistons. The overture to *Fra Diavolo* and the andante from Haydn's *Surprise* symphony were well played.

#### MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

**TUESDAY.**—Hanover Square Rooms. W. S. Bennett's first performance of Classical Pianoforte music. Half-past Eight.

**WEDNESDAY.**—London Wednesday Concerts, Exeter Hall. Half-past Seven.

**THURSDAY.**—Exeter Hall Sacred Harmonic Society—*Elijah*. Half-past Seven.

**SAURDAY.**—Mr. Aguilar's Third and last *Soirée*, 68, Upper Norton Street. Eight o'clock.

#### ADVERTISEMENTS.

**PIANOFORTES.**—Notice to the Trade, and others.—MESSRS. RUST & Co. have a dozen very superior Rosewood, Piccolo, and Cottage Pianofortes, being the last of their manufacture on the ordinary principle, they being now solely engaged in the manufacture of their new Patent Tubular Pianoforte. The above are to be sold in one or more lots, on very reasonable terms. Every instrument warranted.—309, Regent-street.

#### THE ENGLISH GLEE AND MADRIGAL UNION.

Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. CARTE, 100, New Bond-street.

**THREE NEW ENGLISH SONGS**, by HENRY SMART.—*The River's Voice*, 2s. *Hateful Spring*, 2s. *Farewell*, my love, 2s. London: R. Mills, 140, New Bond-street.

**RÜST'S NEWLY-INVENTED PATENT TUBULAR PIANOFORTE.**—By the Queen's Royal Letters Patent.—The newly invented PATENT TUBULAR PIANOFORTES (piccolos and cottages), equal in touch and volume of tone to horizontal grands, and unequalled in elegance of design and quality of tone, the latter being a new and distinct feature produced solely by Mr. Rüst's new invention. To be seen and heard daily at Rüst & Co's, patentees and sole manufacturers, 309 (the Royal Polytechnic Institution), Regent-street.



**MUSICAL DIRECTORY, REGISTER, & ALMANAC,** and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents.—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

**TEAS and COFFEES at MERCHANTS' PRICES.**—

Strong Congou Tea, at 3s. and 3s. 2d. per lb. The strong Congou Tea, at 3s. 4d. per lb. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. Assam Pekoe Souchong, at 4s. 4d.; exceedingly strong tea. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Tea, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, containing all the advantages of the London Markets, for Teas, Coffees, and Colonial produce, sent post free, on application.

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**PATENT HARMONIUM, — CRAMER, BEALE, & CO.** have entered into an agreement with M. ALEXANDRE, the patentee, for the sale of these Instruments, upon which Madame Dreyfus performed with such effect at the concerts of Grist and Mario, during their farewell tour. The price varies from 10 to 55 Guineas. 201, Regent-street, and 67, Conduit-street; and 167, North-street, Brighton.

**NOTICE OF DIVIDEND.—BANK OF DEPOSIT,**

7, St. Martin's-place, Trafalgar-square, London.—Established A.D. 1844.—The warrants for the half-yearly interest, at the rate of five per cent. per annum, on the Investment Stock of this Association, to the 31st of December, are ready for delivery, and payable daily between the hours of eleven and three o'clock. Parties residing at a distance will, on application, have the warrants and proper receipts forwarded for signature; the amount will be paid on presentation at the head offices in London, through country bankers, or in any other way, to suit the convenience of depositors; so that the dividends may in all cases be received without difficulty or delay.—PETER MORRISON, Managing Director.—Parties desirous of investing money are requested to examine the plan of this institution.—Prospectuses free on application.

**ROMAN VIOLIN, VIOLONCELLO, HARP, AND**

**GUITAR STRINGS.** J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

**CLAYTON HALL, CLAYTON SQUARE, LIVER-**

**POOL.** This Magnificent Hall, centrally situated, accommodates 1500 persons in pit, boxes, and gallery. The orchestra and platform hold about 200 persons. For concerts, lectures, exhibitions, &c., it is the best public room in Liverpool. For terms apply to the proprietor, Mr. John White, on the premises.

**MAURICE VAN GELDER, Solo Violoncellist at the**

Court of Netherlands, begs to inform the public that he will arrive in London on the 9th inst. for the season.—All letters to be addressed to Cramer & Co., 201, Regent-street, for terms and engagements.—Paris, February 1st, 1854.

**LOGIER'S celebrated PIANOFORTE METHOD.**—The 50th thousand, a new edition, price 8s.; Logier's System of the Theory of Music, in one vol., price 21s.; Lemoine's Method for the Piano, one vol., price 21s. Boosey and Sons, 28, Holles-street, publishers of all Logier's and Green's works.

**MADAME AMEDEL.—ANGEL FORMS SHALL**

**GUARD THEE.**—LAND'S New Song, sung by this distinguished Vocalist, is published by CRAMER, BEALE, & Co., 201, Regent-street, London.—Price 2s.

**THE PIANIST'S PRACTICAL GUIDE to theoretical**

knowledge and manual execution; by F. Weber, Organist, Royal German Chapel, St. James's Palace, 10s. 6d. Cramer, Beale and Co.; Wessel; Addison; Boosey and Sons; Novello; Ewer; D'Almaine. F. Weber's Andante grazioso, 3s.; Andante maestoso, 2s. 6d.; Andante con Variazioni, 4s. Cramer, Beale and Co.; Ewer and Co.

**GRANDE POLKA DE CONCERT by EDOUARD**

**de PARIS.**—Just published, price 2s. London: Cramer, Beale and Co., of all music sellers, and of the Author, Brighton.

**PERLES D'ECUME. Fantaisie Etude for the pianoforte,**

by Theodore Kullak, of Berlin. Price 4s. Played by Miss Arabella Goddard and Mlle. Claus with great success. London, WESSEL & Co., 229, Regent-street.

**BRINLEY RICHARDS'S "RULE BRITANNIA,"**

with variations for the pianoforte, price 4s., performed by Miss Arabella Goddard at the Réunion des Arts; also Brinley Richards' Caprice, Op. 5, 3s.; and Le Soir, Notturmo, 3s. WESSEL & Co., 229, Regent-street.



**MUSICAL TIMES**, published on the 1st and 15th of each month.—The number for February contains an article by Leigh Hunt, an account of Mozart's Requiem, brief chronicle of musical events of the last month, and three pages of music—"A little Song of Thankfulness," composed by John Parry. Price 1½d., or 2½d. stamped.—NOVELLO, London and New York.

**NEW COMPOSITIONS**, by T. M. MUDIE. Six Musical Bagatelles, intended as a series of improving lessons of moderate difficulty, for the pianoforte. No. 1, dedicated to Miss Fanny Lucas. No. 2, Rondino, dedicated to Miss Mary C. Pye. No. 3, Bagatelle, dedicated to Miss Clara Louisa Latter. Nos. 4, 5, and 6, in the Press. Also NOCTURNE for the pianoforte, dedicated to Miss Emily Catherine Potter. Published in London, by R. MILLS, 140, New Bond-street, and by Wood & Co., Edinburgh, Glasgow, and Aberdeen, where all Mr. Mudie's published Compositions may be had.

**BORDOGNI'S SOLFEGGI**.—Five Sets of these celebrated Solfeggi are now published; viz., Twenty-four new easy Vocalises for all voices, 12s.; Twelve for Contralto, 12s.; Twelve for Baritone, 12s.; Twelve for Mezzo Soprano, 15s.; Thirty-six for Soprano or Tenor, in 3 books, price 10s. each. Boosey and Sons, 28, Holles-street, London.

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**LEMOINE'S PIANOFORTE METHOD**, in English and French, 21s.; Ravina's 25 Studies, 12s.; Ravina's 12 Studies, 12s.; Marschan's Hand-Book, 10s. 6d.; Logier's Pianoforte Method, 8s. Boosey and Sons, 28, Holles-street, London.

**MARSCHAN'S PIANOFORTE HAND-BOOK**, a new complete, and cheap school for learning the elements of music, and acquiring a masterly execution on the Pianoforte. It contains the theory of music, all the Scales in both modes, and 91 Exercises, Studies, and Pieces. Price 10s. 6d., in a large book. Boosey and Sons, 28, Holles-street, London.

**MR. J. ALFRED NOVELLO'S MUSICAL CIRCULAR** for FEBRUARY, 1854.—On or before the 6th of February will be ready, handsomely bound in whole scarlet cloth, gilt, Novello's original octavo edition of HAYDN'S CREATION, price 3s.; HANDEL'S MESSIAH, 4s.; HANDEL'S JUDAS MACCABÆUS, 4s.; HANDEL'S SAMSON, 4s. When the octavo editions of the Messiah and Creation were first printed in 1846, nothing of the kind had ever been attempted, and the success of the publications was thought hopeless when they appeared. It might have been so, but that an extended use for such books may be said to have been invented at the same time, namely, the use of such books by the audience, instead of being confined as previously to the performers. Novello's octavo editions were also the first type works which had the words (or text) of a proportionate size to the music, so that both could be conveniently read at the same distance from the eye. These causes combined to give the octavos a success far beyond that sanguinely expected by their designer, and the result was further experiments in the production of other books of more limited popularity, and some twenty-two complete oratorios have been issued from Dean-street, occupying more than 2,700 pages, besides other octavo collections of Glees, Anthems, &c., &c. A new sort of books and a new especial use for them having been thus invented, there are those persons who have not scrupled to pick out the more popular works for imitation, and avail themselves of the newly created want to aid their mean endeavours to supersede the originator. These servile copies are put forth at similar prices to what Novello's octavos were charged when his books were still an experiment; and so far the public have nothing to thank the imitators for—one rich firm, which is prominent in this shabby proceeding, might entitle itself to some credit were it to reduce the high price at which it publishes the few theoretical works that are not shams, and so place these useful books within reach of those with limited purses. No such benefit is offered by reprinting imitations of Novello's Octavo Oratorios, which were already accessible, and the competition diminishes the fund with which new works might be undertaken. The imitators will hardly get credit, even by following the reduction now announced in the Messiah, to 4s.; Judas Maccabæus, to 4s.; Samson, to 4s.; and Creation, to 3s. J. Alfred Novello believes that many of those amongst the public who have watched the progress of these inventions will patronize his editions in preference to any of the imitations, and he hopes to deserve and repay such patronage by enlarging the series by the addition of works important to the Art, but less attractive to the music-seller from their limited demand. J. Alfred Novello will be ready to make arrangements to send a number of copies for sale to any Society on the night of performance of any particular Oratorio, so that the audience can purchase copies in the room; but it is suggested that the auditor who has previously obtained, and studied the work some days previously, will generally be much more capable of its intelligent enjoyment. Trusting to be favoured with sympathy and support in this new effort to meet a competition, which, under all the circumstances, must be considered unfair, it is satisfactory to be able to offer these intrinsically valuable volumes in a form and at a price which will make each purchase an individual benefit, at the same time that it supports one, who hopes he may claim the title of a faithful labourer in the cause of music.

**ON SONG'S BRIGHT PINIONS**, Stephen Heller's improvisata for the pianoforte on Mendelssohn's melody, "Auf Flügeln des Gesanges," price 4s., played by Miss Arabella Goddard with distinguished success at the Réunion des Arts, is published by WESSEL & Co., 229, Regent-street.

**SAMUEL LEWIS'S GRAND SCIENTIFIC HAL-LELUJAH FOR FOUR VOICES.** This much admired Work may now be had direct from the author, with an Accompaniment for the Organ or Pianoforte, for 34 Stamps. **THE HAVEN**, Haverfordwest. Organ or Pianoforte, for 34 Stamps. The startling motive is admirably worked out.—*Era*, August 7th, 1853. N.B.—The author prepares the instrumental parts in M.S. to suit the capabilities of the orchestra, at 2s. each part.

**MILITARY MUSICAL INSTRUMENTS.**—Military Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY and SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

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**SACRED HARMONIC SOCIETY, EXETER HALL.**—Conductor, Mr. COSTA.—Mendelssohn's ELIJAH will be repeated on Thursday, the 9th February. Vocalists—Miss Louisa Pyne, Mrs. Lockey, Mr. Lockey, Mr. Sims Reeves and Signor Belletti. Tickets, 3s., 5s. and 10s. 6d.; or subscriptions, one, two, or three guineas per annum, may be had at the Society's Office, No. 6, in Exeter Hall. The next subscription concert will be on Friday, the 17th February.

**WEDNESDAY EVENING CONCERTS, EXETER HALL.**—The Directors are pleased to announce that Mdlle. LOUISE CHRISTINE will perform a SOLO on the HARP—"My Love is like the Red Red Rose," with variations—on WEDNESDAY EVENING NEXT, the 8th of February. **OPINIONS OF THE PRESS.**—"The lady has considerable talent, and her execution is facile and certain."—*Musical Transcript*. "Mdlle. Louise Christine played with considerable dexterity, and won, at the conclusion of her performance, an encouraging round of applause."—*Morning Herald*. Mdlle. Louise Christine's exquisite instrumentation on the harp was highly appreciated by the audience; her ADAGIO movements being much admired."—*Morning Post*.

**MR. LINDSAY SLOPER** begs to announce that he will give TWO CHAMBER CONCERTS, at 27, Queen-Anne-street, Cavendish-square, on Thursday Evenings, Feb. 14th, and March 7th. On the first evening Mr. Lindsay Sloper will be assisted by Miss Dolby, Signor and Madame Ferrari, Herr Molique, and Mr. Lazarus. Single Subscription, Fifteen Shillings; Triple Subscription, Two Guineas; Single admission to One Concert, Half-a-Guinea. Tickets may be had of Messrs. Cramer and Co., 201, Regent-street; Messrs. Chappell and Co., 50, New Bond-street; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

**MR. AGUILAR** respectfully announces that his THIRD and LAST SOIREE of CLASSICAL and MODERN PIANOFORTE Music will take place at his residence, No. 68, Upper Norton-street, Portland-road, on Saturday, 11th February. **PROGRAMME.**—Sonata in C minor, Mozart; Song; Suite No. 5, Handel; Vocal Duet; Trio, Op. 70, No. 1, Beethoven; Song; Caprice, Op. 33, No. 3, Mendelssohn; Nocturne, Op. 55, No. 2, and Polonaise, Op. 53, Chopin. Vocalists—Mrs. Arthur Stone and Miss Laura Baxter. Violin—Herr Jansa. Violoncello—Mr. Lovell Phillips. Triple Tickets, 21s.; Single Tickets, 10s. 6d. To be had of Mr. Aguilar, and at all the principal music publishers.

**WEDNESDAY EVENING CONCERTS, EXETER HALL.**—On Wednesday February 8th, 1854, **MANAGING DIRECTOR'S NIGHT.**—Selections from Auber's Masaniello, Crown Diamonds, &c., and other popular operatic composers; after which, Miscellaneous Music, Glees, Ballads, Songs, &c.—Vocalists: Miss Louisa Pyne (for this night only), Madame Newton Frodsham (late Mrs. Alexander Newton), Miss Grace Alleyne, Miss Stabbach, Miss M. Wells, Miss Maria Simpson, Miss Lucy Ledger (her first appearance), Mr. Augustus Braham (last night of his engagement), Mr. T. Young, Mr. Leffler, and Signor F. Lablache. Soloists: Harp, Mdlle. Louise Christine; Grand Pianoforte, Herr Meyer Lutz; Violin, Mr. Viotti Collins; Clarinet, Mr. Lazarus. Unrivalled Band. Conductor, Herr Meyer Lutz; Leader, Mr. Thirlwall; Director of the Music, Mr. Box. Managing Director, Mr. W. Willott.—Admission, 1s., 1s. 6d., 2s. 6d.; and Stalls, 5s. Programmes and tickets to be had at the Hall.

**HANOVER SQUARE ROOMS.**—The ORCHESTRAL UNION will give FOUR MORNING CONCERTS, on Saturdays, April 8, May 13, June 17, and July 15. Subscription to the Series, 15s. Tickets to be had at Messrs. Leader and Cocks, 63, New Bond-street. Alfred Nicholson, Hon. Sec.

**HARMONIC UNION—EXETER HALL.**—Conductor, Mr. BENEDICT; Organist, Mr. W. REA. **HANDEL'S ACIS AND GALATEA** with, for the first time in this country, Mozart's Accompaniments; W. S. Bennett's Caprice in E, by Mr. W. Rea, C.E.; Stephen's Symphony in G. Minor; Beethoven's Ruins of Athens, will be performed Monday, February 13th. Vocalists—Miss Stabbach, Miss Thirlwall, Mr. Sims Reeves, Mr. S. Champion, and Signor Balletti. Tickets 3s., 5s., and 10s. 6d.—Office, 5, Exeter Hall.

**ORCHESTRAL UNION.—CONDUCTOR—MR. MELLON.** **LEADER—MR. COOPER.** Violins—Messrs. Cooper, Doyle, Watson, Cusins, Watkins, Newsham. Violas—Hill, Webb. Violoncellos—Hatton, Reed. Contrabassi—Howell, F. Pratten. Harp—Mr. Trust. Flutes—Pratten, Rockstro. Oboes—Nicholson, Horton. Clarinets—Maycock, Owen. Bassoons—Larkin, Waetzig. Horns—C. Harper, Rae. Trumpets—T. Harper, Jones. Trombone—Winterbottom. Drums—F. Horton. The Orchestral Union may be engaged for Concerts in London or the provinces, terms to be known on application to the honorary secretary, Mr. Alfred Nicholson, 66, Upper Norton-street, Portland-road.

"JOHN WEIPPERT'S BAND," nightly performs with the greatest success the following New Polkas: "The Ocean Mail," by Charles Coote, Jun.; and "L'Etoile des Salons," by Bosio; both of which are published (price 2s. each), with Cornet accompaniments, at JOHN WEIPPERT'S QUADRILLE OFFICE, 21, Soho-square.

**NEW PHILHARMONIC SOCIETY.**—The CONCERTS of this SOCIETY will commence in March next. Subscription to the Series for the reserved seats, £2 2s., received by the Treasurers, Messrs. Cramer, Beale, and Co., 201, Regent-street.—WILLERT BEALE, Secretary.

**MR. W. STERDALE BENNETT** respectfully announces that his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 7th, 28th, and March 21st. Subscription to the series, one guinea; single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses; and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

**EGYPTIAN HALL.—CONSTANTINOPLE** is NOW OPEN, every day at half-past Two o'clock, and every evening at Eight. The Lecture is delivered by Mr. Charles Kenney, and has been written by Mr. Albert Smith and Mr. Shirley Brooks. Admission 1s., reserved seats 2s.

Published by JOHN BOOSEY of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28 Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

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